

EDITORIAL NOTES

There comes a time in a cellist's life when they feel the primal call, the irresistible need to do something with Bach's Suites. For me, that time is now!

This edition is the first part of yet another gargantuan project, which I hope will develop into something useful for all cellists around me.

We begin today with Alfredo **Piatti's** (1822—1901) version of the *First Suite*, BWV 1007, in G major, by Johann Sebastian **Bach** (1685—1750) for cello and piano. There exist quite a few versions of Bach's Suites for cello and piano, and it is not the purpose of this edition to look at all of them, but Piatti's version stood out to me for not being just a mere harmonisation. Looking at the *Prélude* alone one may think otherwise, but if one looks at the melody, it's made of broken chords throughout, leaving very little room to invention. The other movements, though, are on another level.

The cello part of this *arrangement* has also been edited by Piatti and it is the only source we have that may lead us to understand how he played it. There are few fingerings overall, while bowing suggestions are abundant.

The first thing to do was to ascertain what source Piatti used. By the way he created this version, all five

main sources were already available, and possibly also some other editions (Dotzauer's one, for example). By creating a synoptic score of the first suite I could compare Piatti's cello line with all five sources. Most of his choices come from source A (Anna Magdalena **Bach's** (1701—1760) manuscript) and from source B (Johann Peter **Kellner's** (1705—1772) manuscript). There are a few markings coming from the other three sources but I believe this was more Piatti's doing than sources C-D-E. There are even a few original additions by Piatti, one of which even alters a note in a way that is not found in any other source.

The most notable changes, which I have decided to retain in this edition, are the use of the Italian language for the titles of each dance, and the usage of the G minor key signature in the Minuetto II. With the exception of the *Prélude*, which is on three pages, all the Suite is playable without page-turns, and so is the cello part. All relevant changes are listed in the Critical Notes.

The Editor

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